Taj Mahal is Not A Shiv Temple



Dear VS Godbole Sir,

https://www.quora.com/Was_the Taj_Mahal_a_Shiva_temple .

Whilst perusing the Quora forum, I stumbled upon a discussion in which an individual, likely under a pseudonym, by the name of Justin cited your systematic claims regarding the Taj Mahal in your book. It is imperative that this be addressed at an academic level to refute his assertions. I

implore you to conclude this discourse on the aforementioned forum with logical precision.

This marks the first instance wherein someone has systematically refuted your arguments, Mr. V.S Godbole.

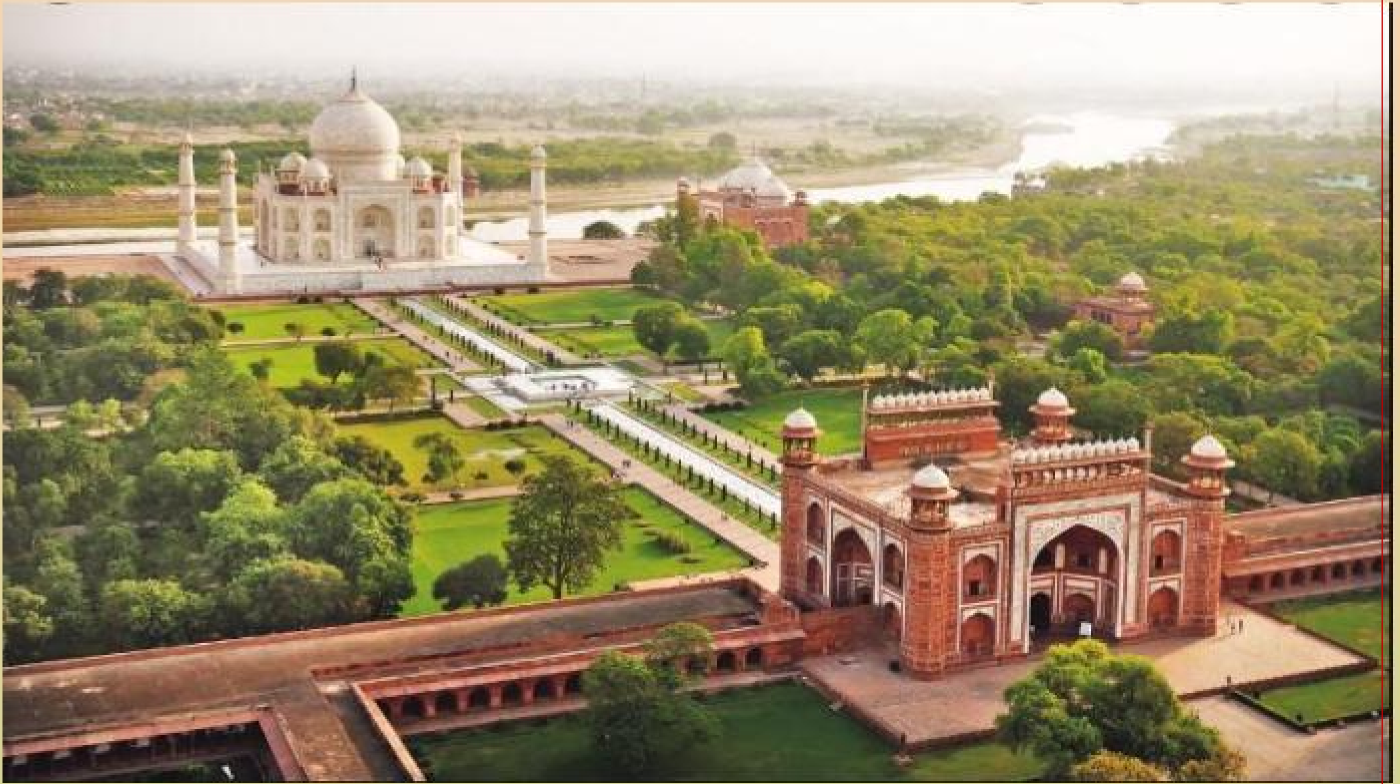


Instead of evading or dismissing them altogether, it would be wise to counter-argue and demonstrate their fallacy. Particularly the Kalash, the foundation of which is octagonal, ASI has already unlocked or unsealed the chambers located below. This topic has been a subject of discussion for many years.

Shashikant Oak :

Upon receiving an email from VS Godbole asking why I haven't replied to them, I took it upon myself to address

their claims one by one. As Justin and V S Godbole's article was quite lengthy, I have condensed it for easier understanding. Originally presented on Quora forum in 2015 or so, with recent media attention surrounding Hindu monuments such as Gyanwapi, Ram temple, Mathura temple and Qutub Minar,



I saw fit to present fresh photos and supporting writings in E-Book format. (condensed for easy reading)

QUORA rejoindered to Justin replies to V. S. Godbole's claims.

Claim 1

Photo no 34 of V. S. Godbole's claims.

A block of white marble is afterwards added. The floor pattern doesn't match. The direction is not exactly towards Mecca but towards Bunder Abbas of Iran.





Justin:

a) He agrees the prayer bloc was an addition later as the preaching started when non-Arabic ethnic groups not knowing Arabic became more in numbers.

b) The 'pattern' is actually for seating arrangements for Namaz prayers. Hence, the building was originally meant for Masjid.

C) The inaccuracy of the direction should not be a big deal, so long as it indicates the West direction.

d) prayer block could be temporary for multiple uses of the hall on different occasions.

Shashikant Oak rejoindered :

1. The floor pattern argument holds merit, but Godbole's focus is on the building structure that predates what is commonly found in history books.

2. The monuments' users have made alterations and additions to suit their needs, tastes, as well as financial and socio-political situations prevalent during their respective times.

3. Therefore, the floor design was established for a systematic seating arrangement; however, it's possible that this block may be an additional feature added over time.

4. The direction of Masjid prayers is of utmost importance to devotees. As such, they utilized the best available methods during those times to ensure precision when determining its location. Even minor deviations in degrees could significantly widen the area from Saudi Arabia to Iran - a substantial difference for fastidious mullahs. In light of these facts, Godbole's argument remains valid.

Claim 2

The central shaft at the dome is a Hindu Motif. (will deal separately)

Claim 3

Photo Red Fort 9, Taj Photo 8.

Godbole says, 'Door Nob in Red Fort of Delhi indicated as a rider of Hindu style.' somehow these artifacts are not shown to the public. They should be re-fixed to the doorknob to return to its original glory.

Justin: It should be remembered that Muslim Kings of all sorts had a cavalry of 3 lakh elephants. Their use in a war zone and in peace as an animal of transportation and display of the glory of the regime was prime significance. Thus, to say, elephants are pride for only Hindus is incorrect.



Shashikant Oak

Both Hindu and Muslim armies utilized elephants as a weapon of war. However, Godbole's argument diverges from this statement. He posits that elephants are not native to the arid climates of Sahara, Arabia, Iraq-Iran terrain or the frigid winters of Kyrgyzstan, Turkmenistan and other regions where Muslim forces originated from while riding on these animals. These lands lacked possession of cavalry elephants; it is only India's climate that offers suitable conditions for their survival and use in various tasks such as battle animals. The epic Mahabharata vividly depicts the employment of elephants in warfare ("Who died Ashathama my son or Elephant? This is a famous quote").

When Muslim forces conquered Hindu Kingdoms, any property under Hindu control became part of their regime automatically. The homes of wealthy Sahukaraas, traders and army generals' precious possessions were taken over as war booty by Muslims just like any natural process would dictate. Thus over time, the cavalry elephant was also considered an object of pride for Muslim kings and queens who gave them names with Hindu-style monikers such as Sudhakar and Surat Sundar during Aurangzeb's reign.

Muslim rulers naturally favored dressing materials, senses and expertise prevalent among Indian artisans; hence they became automatic choices for high-profile officials' wardrobes including hundreds of saris housed at Hyderabad museum worn by elite communities within Islam.

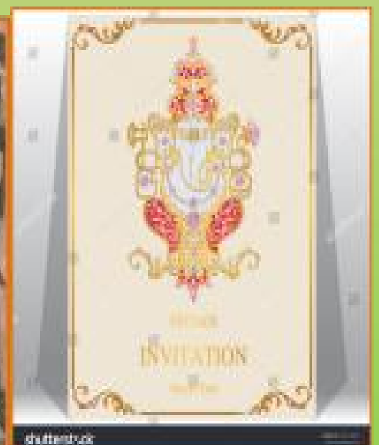
However taming war animals like horses, bullocks camels etc., was originally a skilled profession traditional with native Hindus but slowly transformed due to different reasons beyond their control until Mughal rulers ascended to power familiarizing themselves with Indian way-of-life including its climate taste usage facilities available here-for centuries thus folk working for them were mostly Hindus (even today many sundry servants found in Armed Forces originate from

converted Christian communities). In Bollywood films world-famous movie artists stars often adopt Marathi language Bambaiyya expressions since it helps them survive amid local surroundings.

Therefore saying that the elephant rider by dress code or headgear must be Hindu is a natural statement according to Godbole; however how many cavalry forces rode on elephants during Alexander the Great times Prophet Muhammad era later Afghan tribes Turkish origin? Any reasonable person understands when a child points something out saying 'it's mine,' family members smiling say 'Yes it's yours.' Nevertheless ownership does not belong solely to children! Hence claiming that riders cannot be Hindus is clearly childish reasoning making Godbole's claim stand firm without question.

B) photo of Artistic depiction of Lord Ganesh in the entrance of Taj







Justin

The presence of two elephant trunks does not necessarily hold any significance to human anatomy, and the notion of an elephant facing a Hindu deity is far-fetched. In reality, it was artistically crafted to serve as a symbol of Muslim aesthetics for the Taj Mahal monument.

Shashikant Oak

The late M.F. Hussain, a globally renowned artist born in Maharashtra, depicted numerous renditions of Lord Ganesha due to his roots and formative years spent in proximity to Pandharpur, where the famous shrine for Warkaris bears resemblance to Lord Ganesha's features through its additional trunk and tusk elements. Even a subtle allusion would suffice to convey this connection.



Mr. Husain's untitled (Ganesha) limited edition print is priced at RS.90,000.

It has become customary nowadays to peruse wedding invitations featuring decorative coverings or envelopes that provide insight into the intended message of Godbole without requiring deciphering of Ganesh's physical form as a design element on the wall. Suggestions alone are sufficient, as Godbole asserts with accuracy.

Claim 4 Taj Mahal Photo 2



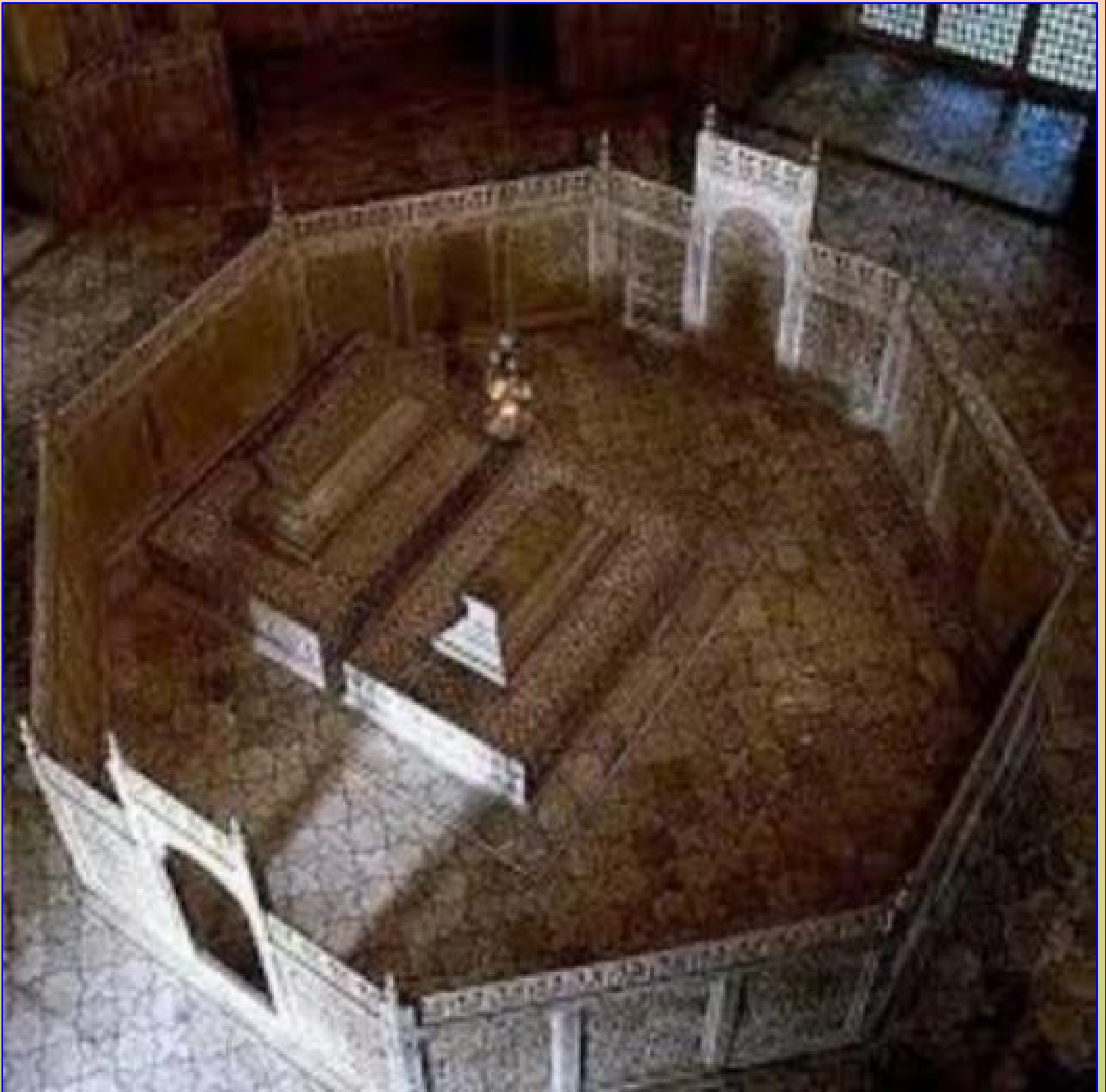
This impressive octagonal well features opulent apartments spread across its seven stories, complete with a majestic staircase leading directly to the water level, which is marked by a small white reflection. In times past, this magnificent structure served as the traditional treasury of the Hindu temple palace. Treasure chests were stored on lower floors while accountants, cashiers and treasurers occupied upper levels where they issued Hundis - cheques in local parlance.

In case of a siege or threat from enemy forces, valuable treasures

would be carefully pushed into the water for safekeeping until recapture later on. To conduct thorough research on this historic site, it is essential that water be pumped out from this well to reveal any evidence lying at its bottom. The tower housing this well stands near what has come to be known as 'the mosque-to-the-west-of-the-marble Taj Had'. If indeed Taj Mahal was constructed as an elaborate mausoleum then undoubtedly this multi-storied octagonal well would have been deemed perfect for such an undertaking too.

Justin

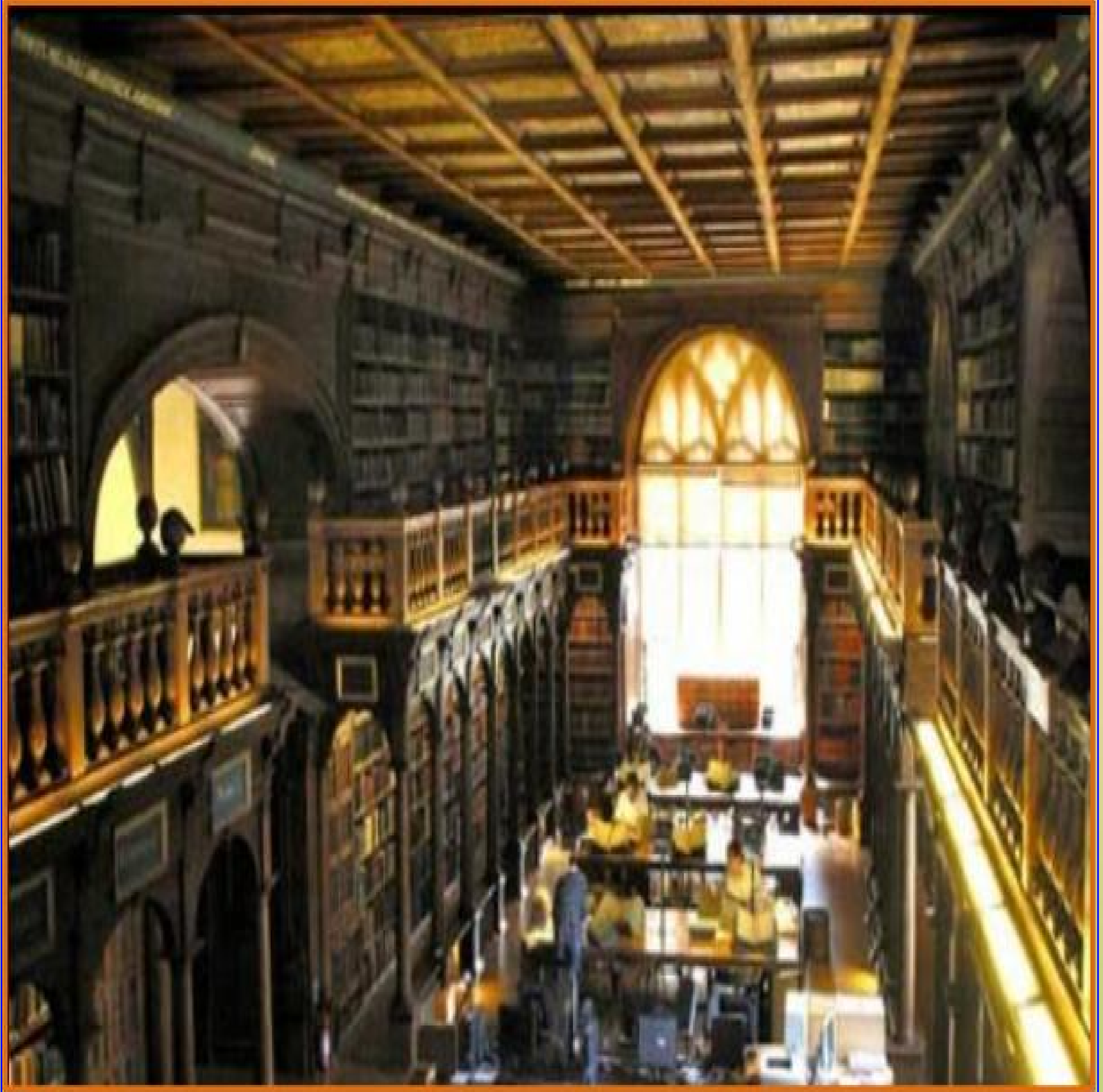
He now asserts that the octagonal shape of photo no. 8 is significant only to Hindus. However, a quick search on Google for "number 8" and opening the corresponding Wikipedia page reveals that number 8 holds greater significance in religions other than Hinduism. Here's the link: (number 8 Why important?). In Islam, it represents the number of angels carrying Allah's holy throne in heaven. Octagonal structures are more prevalent in Islamic buildings compared to Hindu ones, with Dome of Rock (located in Jerusalem, Israel and Palestine) being a prime example as the third holiest site in Islam. The influence of Isakhan's tomb on octagons can be seen in various forms of Islamic art and craft.



Taj photo#23 shows cenotaph chamber with marble screen but why does an octagonal screen surround two graves? It is more likely that area was once used for sacred activities than anything else. How can we refute this claim?

Claim 7 and 5

The vintage black and white photographs were replaced with vibrant colored versions.



Bodleian Library Oxford

M. S. Omsley's painting at Bodleian Library Oxford is dated to 1640 rather than 1628 as previously believed. And printed B /W in Illustrated weekly.

The same in coloured plate is seen here.

Artist	**Mughal style**
Title	**Jehangir Padshah: Shahjahan receives Ali Mardan Khan in durbar.**
Description	**Jehangir Padshah: Shahjahan receives Ali Mardan Khan in durbar. Mughal style, 17th century, c. 1640.**
Date	**c. 1640.**

This above picture is of 1640 and not of 1628. See below

This painting, dated around 1640 and attributed to the artist Prayag, actually depicts a scene at the Lahore fort in 1638. It's amazing to note that the whole edifice of this grand claim about the original builder of the Red Fort rests on a misdated painting.

The Diwane Aam Hall painting from 1628, which depicts the reception of a Persian ambassador, suggests that the Red Fort of Delhi was not solely built by Shah Jahan, contradicting historical records stating its completion in 1639. This implies that the fort may have been utilized prior to his reign, as supported by additional photos from Shashikant Oak and Godbole.



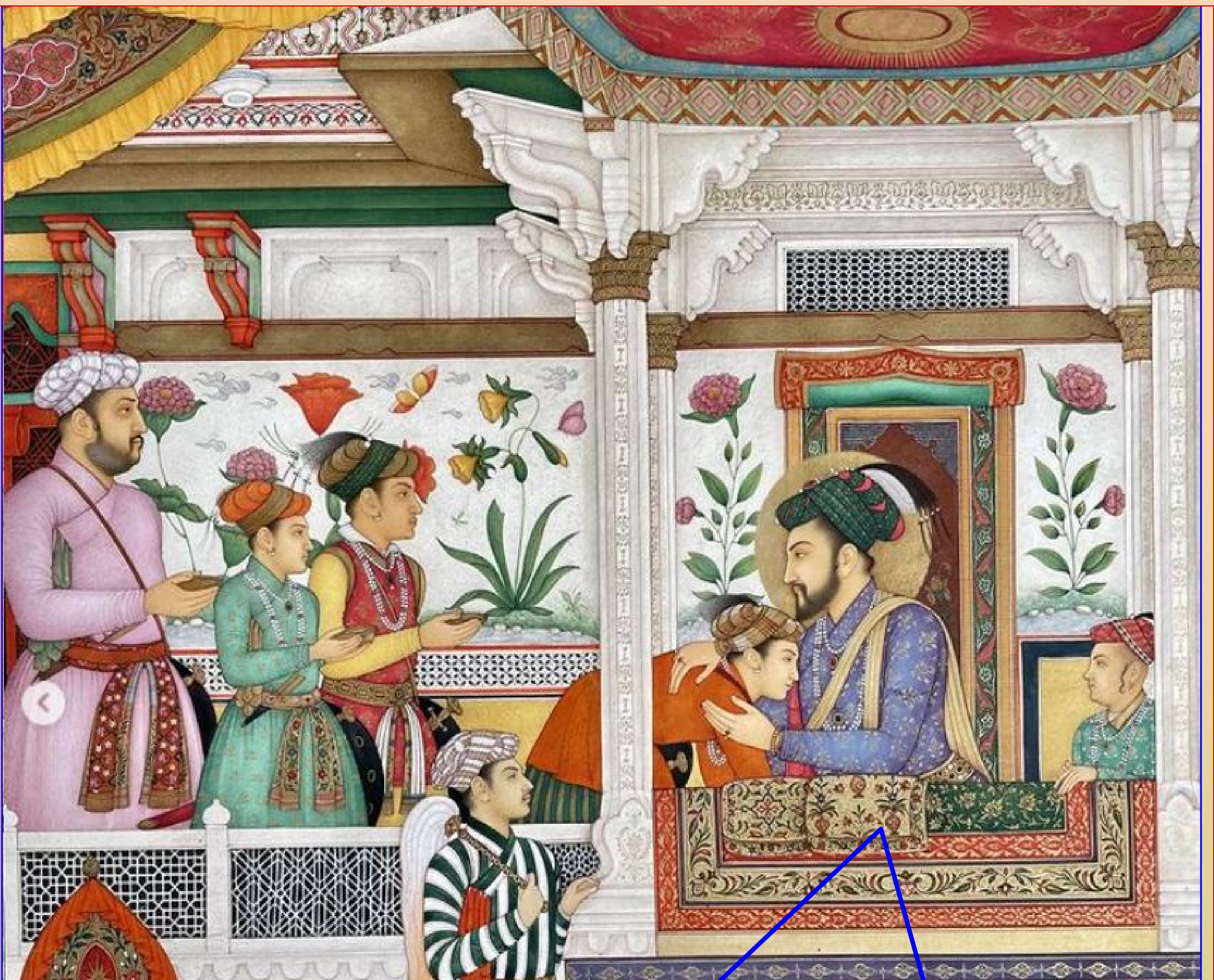
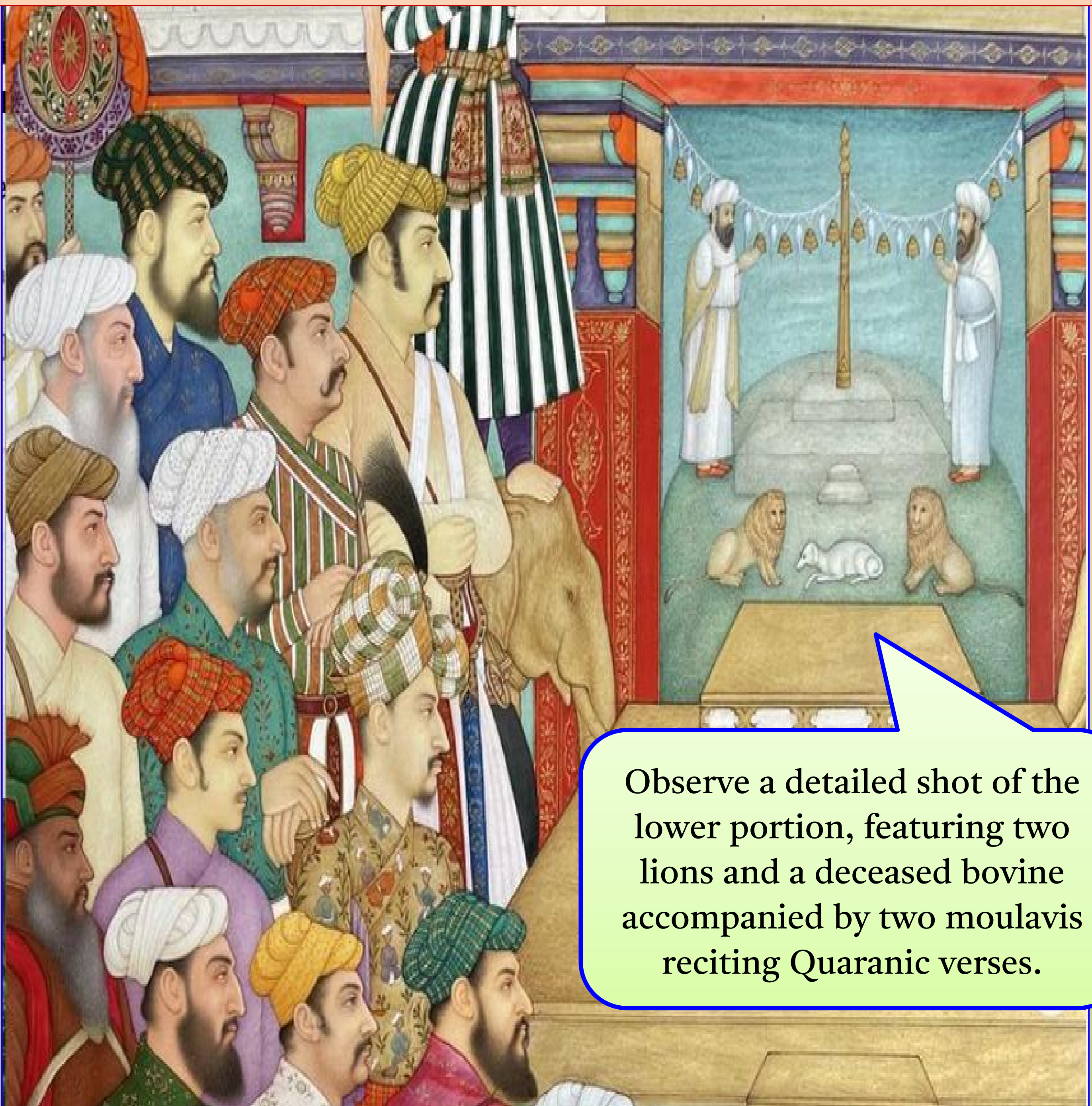


Plate 10 of the Padshahnama depicts Shah -Jahan partaking in his accession ceremonies on March 8th, 1628, where he is seen receiving his three eldest sons and Asaf Khan, the father of Mumtaz Mahal.

©ShammibannuSharma

7th generation Indian Miniature & Pichhwai Artist




Observe a detailed shot of the lower portion, featuring two lions and a deceased bovine accompanied by two moulavis reciting Quaranic verses.



SHAHJAHAN receives the Persian Ambassador in the Diwan-i-Aam, Red Fort, Delhi. (Mughal, c. 1628. MS Onsley, Curators of the Bodleian Library, Oxford). Delhi once again became the imperial seat when the capital was transferred from Calcutta.

Justin disputes a claim made below a black and white picture printed in P.N. Oak's book on Taj Mahal regarding Calcutta being shifted to capital during Shah Jahan's reign since he never held it as such. Thus, this claim stands corrected according to British views.

It remains unclear whether any paintings depict events from 1628; however, an illustration from Padshahnama may provide some insight.

According to carbon-14 testing done on timber taken from the door of Taj Mahal by American professor Marvin Milsin in 1974, the timber dates back at least four centuries earlier than Shah Jahan's time.

Justin suggests that different sources of timber could have been used for construction with varying degrees of infection or decay and notes that seasoned timber could also be up to three centuries older than expected. Hence, this claim is false according to him.

Claim six

states that the structure of Taj Mahal is octagonal-shaped indicating Hindu architecture due to its significance; Justin disagrees arguing Muslim architecture has special meaning for certain figures too but does not support this particular claim implying it is invalid accordingly.

Shashikant Oak agrees every civilization has specific meanings associated with particular figures but points out evidence supporting pre-Shah Jahan period architectural marvels referencing ancient scripts and theology related primarily towards Hinduism rather than Islam making claims eight more relevant within their framework.

Claim 8

Regarding photo#9 depicting inverted water pots atop with odd numbers typical of Vedic systems alongside cobra designs below galleries where Quaranic inscriptions were added later under Shahjha rule: Claim eight remains valid concerning number symbolism linking surah "Muhammad" (47) verses (92) along Surah 'R'mma' having thirty-eight verses each linked numerically further reinforcing these patterns across various aspects found throughout Islamic artistry!

The numerical value of the name "Muhammad" is 92. This value can be obtained by adding up the values of its individual letters: Mim (40) + ha (8) + Mim (40) + Dal (4).

One strong tie that binds Islam is their shared production of the number 11, as seen in the following calculations:

47 ------ 4+7=11

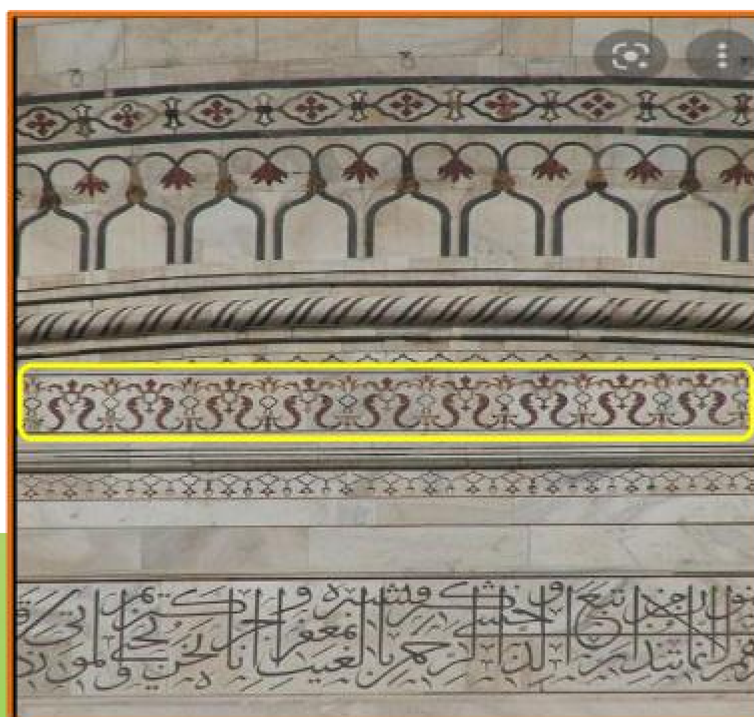
38 --------3+8=11

92--------9+2=11

It should be noted that this mathematical phenomenon is not only appreciated by Vedic or Hindu people, but also holds significance in Islam. Therefore, any claim suggesting otherwise would not be valid.

Shashikant Oak

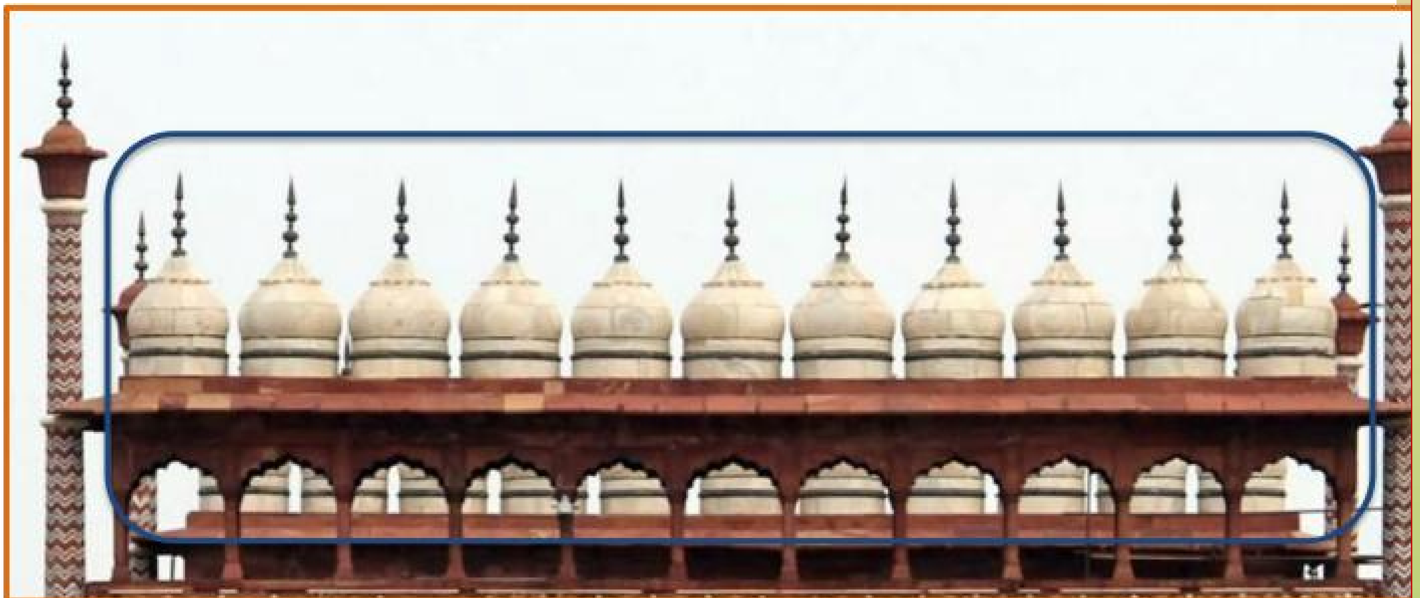
Justin conveniently avoided referencing cobra pair which happens to be Godbole's main contention.







Each civilization will have some significance, and the argument of Quaranic references could be relevant when seen in inscriptions. Godbole feels that under the watchful eyes, the artistic presentation was so nicely concealed that they were not detected by the supervising staff or allowed as a new design. Significance of 11 domes in Taj complex.



Hence, the point is not proven.



Photo 15 of the flower design allegedly depicts an impression of a Trident, resembling the number "3". Justin asserts that the carved marble flower showcases the OM design and contends that it serves as a definitive vehicle emblem. Nonetheless, this resembles an "om" letter rather than a trident, indicating that something may have been taken out of context to alter one's perspective.

In actuality, some photos, illustrations and sketches create an elliptical illusion. To certain individuals, petals fashioned as B are more than just mere flowers; selection plays a crucial role in perception. As per Hindu scripture, Shiv favors white-colored flowers such as chameli, Harsingar, Dhattura,and sadaphuli among others.

Artisans express their inclination and modesty on monuments by chiseling these flowers into shape. They might have secretly crafted petal designs under Muslim supervisors' vigilant gaze without jeopardizing lucrative job opportunities. The aforementioned assertion made by P.N Oak was proven true with evidence provided by scholars in history; thus far, his claim remains valid and Justin's explanation has been substantiated

accordingly.



The lower levels of the Taj Mahal have been sealed off and basements blocked by government agencies in order to conceal materials that are not suitable for present-day historical evidence. It is possible that political motivations or climate may have contributed to the blocking of these chambers in earlier times.

In light of critical scrutiny post-independence, it is Justin's belief that any monument under UNESCO funding cannot go unnoticed by experts in restoration work, government officials, researchers, and members of the public-at-large who follow proper procedures and pay necessary fees. Without having visited or obtained documentary proof, Godbole's claim remains unproven against your argument. We ask readers to use their

own understanding to determine whose argument holds validity.

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